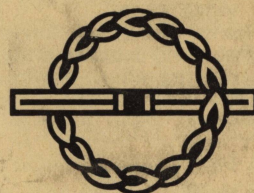


PERRY'S MUSICAL MAGAZINE



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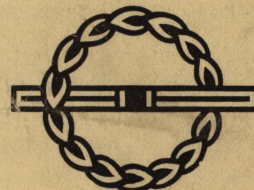


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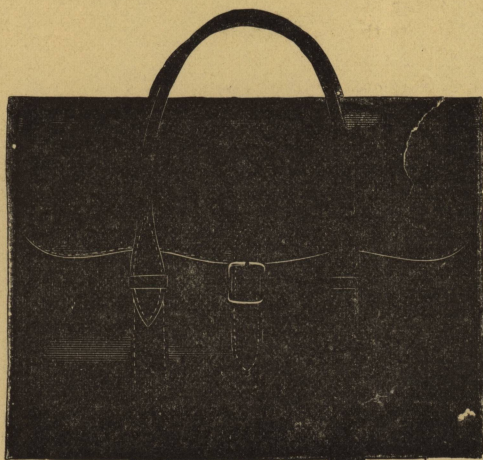


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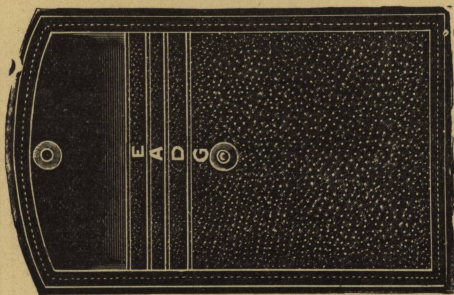
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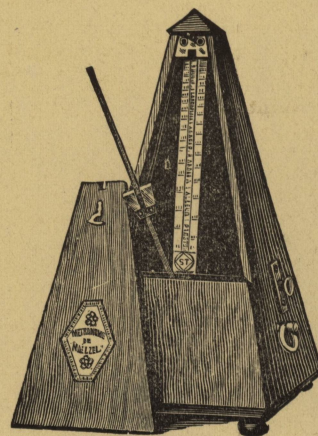
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LIVES OF GREAT PIANISTS.

GEORGE FREDERICK HANDEL

(Continued From Last Month.)

The Italian cantatas of Handel are likewise to be regarded as a less important branch, or even a component part of his operas, just as the chamber duets, anthems and similar compositions belong in the domain of his oratorios. For a brief survey of his works, it is therefore sufficient to confine ourselves to the opera and the oratorio. The opinion has been widespread and prevails even in our day, that so long as Handel occupied himself with the opera, he was obstinately pursuing the wrong path, which he only abandoned after many bitter experiences, in order henceforth to devote himself to the oratorio, for which nature had intended him. For it has always been considered one of the most marked characteristics of genius that it discovers the right way unconsciously, as it were, and impelled by inward necessity. According to this, Handel, with his forty operas, would have mistaken his true bent during the best forty years of his life. The opinion rests, however, upon the theory of an antithesis between the opera and the oratorio, which has never existed. During the hundred years preceding Handel's time, the two forms of art, simultaneous in origin, kept equal pace in their development. Through the changes wrought in the opera in the middle of the seventeenth century at Venice, and from the end of that period at Naples, solo song attained almost complete supremacy in that field, while in the oratorio there was still room for the chorus. The extraordinary pleasure derived from solo-singing is shown by the effort made to express the individual personality in music, and the opportunity of doing this is what attracted Handel to the opera. If we regard the poetic compositions employed by him in the light of their dramatic value, their delineation of character, the systematic management and increasing intensity of the action, they are not, for the most part, calculated to excite a profound interest. They are after the manner of all op-

eratic poems in Italy in 1700, and generally derive their material from ancient history or from mythological lore. But the poets certainly show skill in so arranging their incidents that the personages concerned find opportunity to give utterance to their feelings. The portrayal of character, by means of music, was, then, the object in view. This Handel wished to accomplish in his operas, and, within the limits which he prescribed for himself, he was entirely successful. Not psychological progress, but psychological conditions were what he wished to represent in his arias, and the progress of the action lies always outside of the principal musical themes. That this was intentional with him, and also with the Italians of his time, is proved most clearly by the form of solo-song almost exclusively employed. The aria, as fashioned by Alessandro Scarlatti, is only adapted to a feeling which indeed arises above its original state, but soon returns to it. The recurrence of the first part at the end, after a weakly contrasting middle portion, is the image of a self centered exclusiveness. The direct opposite of this form is that in which a slow movement is followed by a more rapid one, so that the feeling passes from rest to motion, from contemplation to activity. This is certainly the dramatic form, and therefore Handel's opera music is not dramatic in a narrow sense. But no one will attempt to deny that his style has also its artistic justification and is sure of producing great effects whenever the hearer concentrates his attention upon the characteristic picture presented, rather than upon the suspense resulting from an uninterrupted continuous action. With inexhaustible inventive power, Handel has drawn such pictures in his operas. No reproach is less deserved than that he has acquired a stereotyped manner and turns out all his productions as if they were cast in a mould. Whenever the same forms and turns recur in his works, they express exactly what is demanded by the situation and is necessary for the accomplishing of a powerful effect. For the rest, he seizes every problem firmly and repeats himself as little as the circumstances of our lives are exactly repeated, even if they sometimes seem to show a general resemblance. His work, to be sure, lies almost wholly in the province of simple sensations—complicated, romantic, psychological conditions are out of his sphere. So-called ensemble movements, in which different persons with strongly contrasting emotions confront each other, whose utterances it has become one of the most interesting tasks of the latter opera-composers to weave together upon the ground of a certain universal sympathy, are of comparatively rare occurrence in his compositions. Just as little does he concern himself to give expression to a mood which proceeds from

a single scene, considered as such. The instrumental accompaniment, which finds herein one of its heaviest tasks, is always extremely simple and restrained. Everything really essential finds utterance through the singer. Singers of the highest order are therefore demanded by these operas, those who have not only command of the most highly perfected technique of their art, but whose creative mind enables them to become thoroughly imbued with the spirit of a piece of music. He lived in a time when the art of song on every side was in a condition of the highest cultivation, and it was under such influences that he was able to create those perfect specimens of characteristic and artistic song, found in almost superabundant measure in his operas. Because in our time this art has been lost, the beauty of Handel's opera arias remains for the most part concealed from us, but that another change will one day take place there is no doubt. An immediate revolution, to be sure, is not to be expected. Music has fallen by degrees from that lofty height, and only by degrees can she again attain unto it. What the operas of Handel will then signify to the world cannot today be even approximately estimated.

(To be continued.)

ORIGIN OF PIANOS.

A few weeks ago a paragraph went the round of the press stating that for £1,200 a well-known American multi-millionaire had secured the first piano ever made, constructed by an Italian in 1706, and exhibited at the St. Louis Exposition. This points to the instrument in question claiming to be the first made by Bartolomeo Cristofali of Padua, the acknowledged inventor of the pianoforte, though the date is generally given as 1710. If the report be true, then this interesting relic must have been discovered comparatively recently, for nothing seems to be known of the career of Cristofali, and but for the account of his invention, published in 1711, his name would hardly have been remembered.

How came the piano to be invented? The clavichord was one of the first stringed instruments to which the keyboard was attached, says the London Globe. The instrument, which was very popular in the fifteenth centuries, was something in the shape of a small square piano, without frame or legs. The strings of the clavichord were of brass, and its action was simply a piece of brass pin wire, which was placed vertically at a point where it could be pressed against its proper string. The pin could be held against the string as long as required by the firm pressure of the finger.

When the defects inherent in the construction of the clavichord were discovered, a plan was devised of twitching the strings

with small pieces of crowquill, affixed to minute springs adjusted in the upper part of small pieces of wood, termed "jacks." By the stroke of the finger the quill was forced past the string, its own elasticity giving way, and remained above the string as long as the finger was pressed on the key, giving the string liberty to sound. When the finger was removed the quill returned to its place, and a strip of cloth attached to each side of the "jack" had the effect of a damper in stopping the vibration. This new invention applied to two instruments—the virginal, the chest of which was rectangular, and the spinnet, which had the form of a harp laid in a horizontal position. It is said the virginal was so called because played upon chiefly by young ladies.

Both virginals and spinnets continued in much vogue till the middle of the seventeenth century. The instrument which accompanies Miss Neilson in her song in the first act of "The Scarlet Pimpernel" is a spinnet by Hitchcock of London, and dates from 1643. Next the harpsichord was invented. This was, in fact, only a large-sized spinnet, with one improvement. In the virginal and spinnet there was but one string for each tone. Another string was added to the harpsichord, thereby increasing the volume of sound and variety of effects. The English makers were never rivalled in the manufacture of harpsichords, the form of which was precisely the same as a grand pianoforte. At length the idea arose that by causing the key to strike the string instead of pulling it the tone might be considerably improved, and the general capabilities of the instrument otherwise extended.

The tones of the clavichord, virginal, spinnet, and harpsichord were feeble, soft, melancholy, and better suited to the student and composer than any purpose of social amusement. The striking contrivance opened an entirely new field to the player by giving him the power of expression in addition to that of execution, for, by varying the touch, a greater or less degree of force could be given to the blows on the string. This was the great feature of the new invention, and gave to the improved instrument the name of pianoforte or fortepiano.

The merit of the invention has been ascribed by turns to the Italian, French, German, and English. The Italians claim it for Cristofali, whose claim has long been universally admitted. In May, 1876, Cristofali had a monument erected to him in the Church of Santa Croce, Florence, the inscription describing him as "True Inventor of the Pianoforte." The French claim the invention for Marius, who submitted two instruments to the Academie des Sciences in February, 1716.

In England the invention of the piano is attributed to Father Wood, an English monk at Rome, who manufactured one in 1711 and sold it to Samuel Crisp, the author of "Virginia," from whom it was purchased by Fulke Greville.

However, the first authentic notice of the instrument discovered is the occasion of a visit of John Sebastian Bach to Frederick

the Great in 1747. The Prussian monarch had been so much pleased with certain "fortepianos," manufactured by a Freyburg maker, that he bought them all up, to the number of fifteen, and placed them in different rooms at the palace.

Bach was invited to try the instruments; but he expressed his preference for the clavichord, from which, whenever he had a long note to express, he could produce a cry of sorrow and complaint. Greville must have acquired Father Wood's instrument about the year 1760. That famous exquisite and athlete invited fashionable London to inspect his acquisition, which became known to all the dilettanti as "Mr. Greville's pianoforte." The earliest public notice of the piano in London was at Covent Garden Theatre May 16, 1767: "End of act I. ('The Beggars' Opera'), Miss Brickler will sing her favorite song from 'Judith,' accompanied by Mr. Dibdin on a new instrument, called the Piano-Forte." Although the superiority of the piano over the harpsichord, the tone of which was aptly described as "a kind of scratch with a sound at the end of it," soon became apparent, it was some time before the piano was successful. The resources of the new instrument were not understood, and the English harpsichord makers did not take kindly to it. Toward the close of the eighteenth century, however, a great influx of German makers, including a party of twelve in one company, who were known as the "Twelve Apostles," gave a great impetus to the business, and succeeded in popularizing the instrument. From that period it only remained for later manufacturers to perfect the action. It is a curious fact that many great compositions which now afford useful exercises for the piano, such as the suites of Handel, were written before it was in existence.—Metronome.

THE IMPORTANCE OF FINGER TRAINING.

In this hasty and strenuous age when all teachers are bent upon offering methods which shall produce the maximum of technic in the minimum of time, when shortcuts are taught before the fundamental qualities are thoroughly grounded in the pupil, it becomes doubly necessary to emphasize more strongly than ever the correct attitude.

All teachers know that the "pressure-touch," the "triceps-touch" and all the various names by which the weight of the arm is added to reinforce the action of fingers, is an indispensable element of modern technical training. Nevertheless in their eagerness to put their pupils abreast of the progress which pedagogic systems of the present have brought about, they are too often inclined to overlook the fact that no modern "inventions" can detract in the slightest from the value of plain and simple finger training. The cultivation of absolute independence of the fingers, a sure command over all the nuances from the faintest pianissimo to the strongest forte, the delicacies of staccato and all the dynamic degrees of accent must be thoroughly and completely trained in the fingers by their own weight

and power before these valuable adjuncts can be attempted at all. Moreover, when these are employed it must be with a distinct recognition that they are, so to speak, the luxuries of technic rather than everyday fare.

In that all-important branch of piano playing, tone production, the same attention must be paid to the careful insistence on obtaining all degrees of tone color, with the fingers alone as the only true preparation for the ultimate use of forearm and upperarm. There is no limitation implied in such elementary restriction. Indeed, a long and persistent effort to build up the elementary side of tone production is only paving the way for a discriminating and intelligent use of the various muscular factors employed. The range of tone-color is not only broader, but far more subtle in the variety and differentiation of possible effect.

As a matter of practical assistance the teacher would do well to give the pupil works by the older masters, such as sonatas by Haydn and Mozart, the small preludes and inventions of Bach, and even the short pieces of Mendelssohn and Schumann, to illustrate the manner in which the simple finger touch may be best employed. In Mendelssohn, and more particularly in Schumann, the element of the romantic influence lays more stress on variety in tone-color, and for this reason the work of these composers may form a convenient stepping stone to such masters as Chopin, Grieg, Liszt and others, where the proper variety of color becomes an absolute essential.

In the same way, teachers should not consider that by confining their pupils to straightforward finger training they are in any way limiting their attainment to the more brilliant modern school of piano playing. In the playing of such virtuosos as Paderewski, Harold Bauer, Johef Hofmann, Gabrilowitsch, Alexander Siloti, Raoul Pugno, Ferruccio Busoni and others, this elemental fact of the absolute efficiency in simple finger technic has been the most obvious and final observation, in spite of whatever remarkable artistic qualities these pianists have possessed. Interpretation, velocity, range of tonal effect, and all ultra modern feats of piano playing rely, for their actual basis, on this simple virtue—thorough command over the fingers. It may seem unnecessary to point out this truth, or to reiterate this warning to teachers, were it not that experience amply justifies it. Over and over again one meets with pupils who have had a certain amount of finger training, but who are innocent of any certainty or discrimination in the way in which they apply it. They often cannot play a finger passage without using the weight of the arms to help out the weakness of the fingers. Thus unconsciously their muscles attempt to eke out the insufficiency of their finger training, when the pupils themselves are ignorant of the failure as well as of its underlying cause.

The only practical remedy is for the teacher to familiarize the pupil with the physiological side of piano playing, to instruct them as to the muscles of the fingers

and arms and see that the lessons are thoroughly understood. Without this comprehension of the muscles involved in playing, it is hopeless to expect the pupil to go to work on the right basis, or, which is far more necessary, to correct his own experiments when practicing at home. When at last the pupil has acquired definite and conscious muscular control without rigidity, then and only then, can finger training even be begun, much less continued without direct and lasting injury to his technical future.

Indeed it can be only after decided proficiency in simple finger work has been obtained, that the more advanced touches can be attempted, and then only with extreme caution. Then the teacher must be on the lookout for "relapses" into the habit of playing continually with the weight of the arm. This trick is so easy as to be almost unconscious, and it is just here that constant supervision must be exercised to keep it in reserve until required. With the free use of patience and encouragement, however, the pupil can usually be aroused into taking an interest to preserve his control over the plain finger touch and to prevent the encroachment of the arm touch until his progress and self-command warrant it.

In connection with this problem of learning thoroughly the simple finger stroke, it is well to remind the teacher that no time spent in assuring the solidity of technical foundation is ever wasted. It is wellnigh impossible to lay such a fundamental basis too thoroughly. The good thus obtained will always remain to the credit of the pupil. It is like the five dollar gold piece that is deposited in a bank for a child, which doubles and triples itself before the child grows up. On the other hand it is so very seldom that sufficient care is given to the first early training. Unfortunately these omissions can seldom, if ever, be made up, and then only by heroic exertions on the part of the victim.

Thorough and solid early training has been a most important factor of the world's port of concentration upon the essence of technic—in the past, today and in the future—consists in attention to simple finger of today should realize that the vital infamous pianists. On this account the teaching-training.

IRISH MUSIC.

Irish music is thus eulogized by Dr. Ernest Walker in his recent "History of Music in England:"

"Few musicians have been found to question the assertion that Irish folk music is, on the whole, the finest that exists; it ranges with wonderful ease over the whole gamut of human emotion from the cardle to the battlefield, and is unsurpassed in poetical and artistic charm. If musical composition meant nothing more than tunes sixteen bars long, Ireland could claim some of the very greatest composers that have ever lived; for in their miniature form the best Irish folk tunes are gems of absolutely flawless lustre, and though, of course, some of the more relatively indistinctive, it is very

rare to meet with one entirely lacking in character. Of late years the publication of numerous collections of arrangements by Stanford and others, and of the huge mass of melodies transcribed in the middle of the last century by Petrie, has attracted special attention to his field; and there is no branch of folk music which has been investigated with more artistic thoroughness. Nearly all Irish tunes show a peculiar sensitiveness of feeling; it is true that frequently they do not seem emotionally to fit the words with which they were in their earliest days connected, but as mere successions of notes without words of any kind they are full of a subtle vitality which can give delicate and distinctive sparkle to more or less humorous dance measures of no particular melodic loftiness, and also rise to such strains as "It is Not the Tear," a wonderful example of what can be crowded into a restricted structural scheme, or "If All the Sea Were Ink," a magnificently majestic and solemn march to which Moore's "Lay His Sword by His Side" is exactly suited. After all, for sheer beauty of melody, the works of Mozart, Schubert, and the Irish folk composers form a triad that is unchallenged in the whole range of art; deeper tunes have been written by still greater men, but these particular inspirations show a flawless spontaneity of utterance, an instinctive feeling for loveliness and dignity of phrase as such, that we do not find elsewhere in anything like the same profusion."

A SLIDING SCALE OF FEES.

In one of Freytag's novels the newly elected schoolmaster is considering the question of giving some of the older boys additional private instruction in Latin. He is promised extra payment, but he says: "The money cuts no figure with me. I will take the boys—but only on my own terms."

"What are they?" he is asked.

"First—that I shall take them only on trial; second—that at the end of the first quarter I shall myself have the right to determine how much I shall have for my work. The stupid ones shall pay double and those who give me pleasure by their progress shall pay less, for I have trouble and vexation with poor scholars."

This sentiment will appeal to all teachers. It reminds one of the decision of Quintilian, the great Roman rhetorician, who, in one of his "Institutions of Oratory," thus introduced Timothais, a celebrated flute player, and a contemporary of Alexander of Macedon:

"Many believe that children do not require a teacher of great merit for their first lessons, but for a time they can study with profit under inferior instructors. I believe, on the contrary, that it is better to begin at once with the best instruction possible. Nothing is so difficult as to uproot faults that have been contracted under inexperienced teachers. A double burden falls upon their successors, for it is harder and more necessary to forget than to learn anew from the beginning. Therefore shall Timothais, a noted flute player, have twice as

much for teaching those who have studied under other teachers as for those who begin entirely new in the art?"

These words may be commended to parents who are choosing music teachers for their children.

WHEN DIFFERENT PUPILS MAKE THE SAME MISTAKES.

A rather novel way for challenging attention is suggested by the following excerpt from Dr. Fisher's work on Psychology for Music Teachers. After pointing out the fact that nineteen out of twenty pupils of equal ability will make the same mistake in reading a piece of music for the first time, he goes on to say:

"If a teacher is in the habit of using a particular book of studies, he can, on turning to any page, point out the place where the next pupil who takes that particular page will go wrong. That this assertion is not a reflection upon any particular teacher, or class of teachers, is obvious from the fact that it is deducted from long experience of large boarding schools for girls. Here the pupils come from all parts of the country, where they have been instructed by all kinds of teachers. Yet the result is almost invariably the same.

"In teaching Raff's Abends, not a particularly difficult piece, the writer has frequently said, pointing to the middle part of the piece. 'You will make at least eight mistakes before you reach the change of signature. I will count them to myself as you play them and point them out to you.' The girl may possibly ask, 'Do you know which mistakes I shall make?' To which the reply is, 'Yes.' A challenge of this kind is a good way of stimulating attention. What has been said with respect to Raff's Abends, applies equally to other pieces."

BACH BECOMING POPULAR.

One reason why Bach's works are gaining so rapidly in favor is that musicians have ceased playing them as if they had been written for a machine incapable of expression. It is true that there are no expression marks in his music, but that is simply because none were used in his day, musicians being supposed to have sufficient taste and feeling to interpret the music in a moving way.

SAMPLE OF TRAVEL TALK?

Much merriment was created last weekend by a sign in front of the Toronto churches in Parkdale which read: Subject of Sunday evening's sermon, "Do you know what hell is?" and underneath it in smaller letters: "Come and hear our new organist."—Toronto Daily Star.

QUIT PLAYING THE CORNET

"Wyndley doesn't play the cornet any more does he?"

"No; he thought he'd better give it up."

"Bad for his lungs, eh?"

"It wasn't that. One of the neighbors shot two keys off the instrument while he was playing it."—Cleveland Plain Dealer.

OCEAN TIDE WALTZ

By G. HOLCOMBE

Dolce

The musical score is written for piano and consists of six systems. Each system contains a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo/mood is marked 'Dolce'. The first system begins with a piano (*p*) dynamic marking. The notation includes various musical symbols such as notes, rests, and accidentals. The bass staff features many chords, some of which are marked with 'ped.' (pedal) and asterisks (*). The score concludes with a double bar line and repeat dots at the end of the sixth system.

8

Brillante

8

8

FINE

8

8

8

ff
D.C. al Fine

Good-night Little Girl, Good-night

CELIA KREMER

NORA NEILL CAULEY

Allegretto dolce

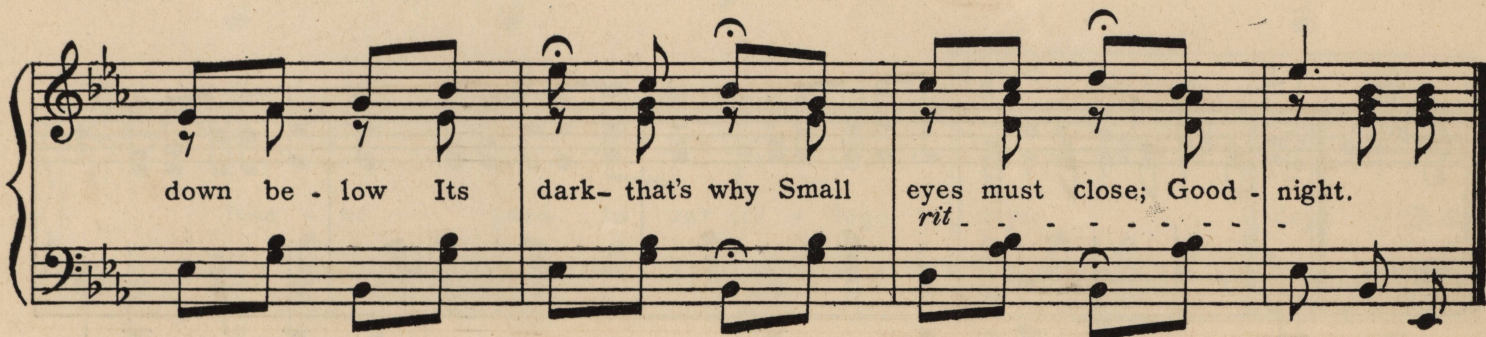
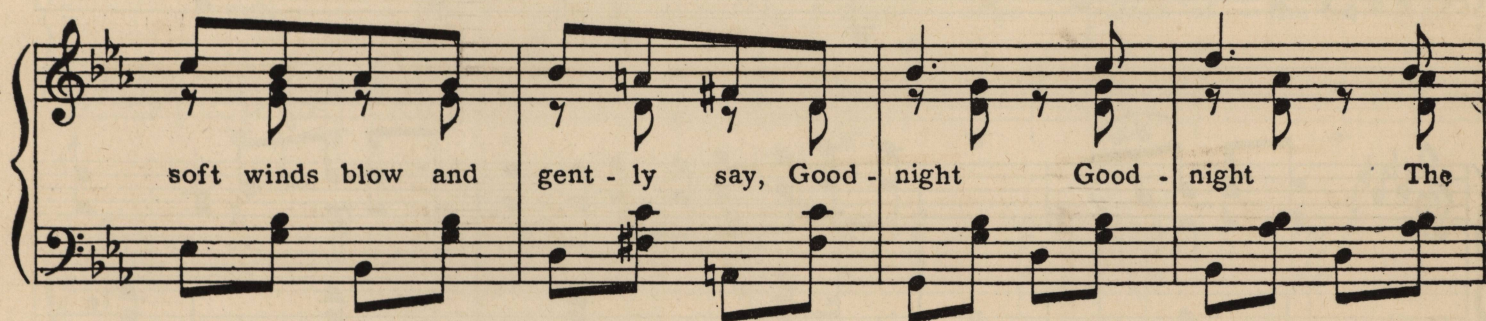
The musical score is written for piano and voice. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked 'Allegretto dolce'. The melody is primarily in the treble clef, while the piano accompaniment is in the bass clef. The lyrics are written below the treble staff. The score consists of five systems of music. The first system is an instrumental introduction. The second system begins the vocal melody with the lyrics 'Good - night lit-tle girl! Sweet dreams to you good - night Good - night The'. The third system continues with 'buds are a-sleep, the blos-soms too Good - night Good - night Each'. The fourth system continues with 'lit - tle bird is in its nest, Its down-y wings closed tight And'. The fifth system concludes with 'small tots too must sleep and rest, So lit - tle girl good - night.' The piano accompaniment consists of chords and single notes in the bass clef, providing a simple harmonic support for the melody.

Good - night lit-tle girl! Sweet dreams to you good - night Good - night The

buds are a-sleep, the blos-soms too Good - night Good - night Each

lit - tle bird is in its nest, Its down-y wings closed tight And

small tots too must sleep and rest, So lit - tle girl good - night.



COLLEGE DAYS

MARCH

By LEON E. SIMMONS

Moderato

This image shows a page of musical notation for a piano piece. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked 'Moderato'. The piece consists of five systems of staves, each with a treble and bass clef. The first system begins with a forte (f) dynamic and features a series of eighth-note patterns in both hands, with fingerings indicated above the notes. The second system starts with a mezzo-forte (mf) dynamic and introduces triplet markings (3) over groups of eighth notes in the treble. The third system continues this triplet pattern. The fourth system includes first and second endings, marked with '1' and '2' above the staff. The piece concludes with a 'FINE' marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

1 2

f

D. S.

Days that we spent in col - lege Days that we loved so

well Days spent in gain - ing knowl - edge Days of the col - lege

yell Rah! Rah! Rah! All of our dear old class - mates

drift - ed in dif - rent ways Here's to the dear Pro -

fess - or and to our col - lege days days.) *D. S.*

1 2

LOVE'S DREAMLAND

WALTZ REVERIE

F. E. ATKINSON

Andante Mod^{to}

The musical score is written for piano and consists of six systems of music. The first system is marked *mp* and the second *p*. The third system is marked *Tempo di Valse* and *p*. The fourth, fifth, and sixth systems are marked *mp*. The score includes various musical notations such as chords, arpeggios, and triplets.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The piece includes various musical features:

- System 1:** Treble staff has a melodic line with eighth notes and quarter notes. Bass staff has a steady accompaniment of chords. Dynamic: *mf*.
- System 2:** Treble staff features a more active melodic line with some sixteenth notes. Bass staff continues with chords. Dynamic: *f*.
- System 3:** Treble staff has a melodic line with some rests. Bass staff has a consistent chordal accompaniment. Dynamic: *mf*.
- System 4:** Treble staff has a melodic line with some descending passages. Bass staff has a consistent chordal accompaniment.
- System 5:** Treble staff has a more active melodic line with some sixteenth notes. Bass staff has a consistent chordal accompaniment. Dynamic: *p*.
- System 6:** Treble staff has a melodic line with some rests. Bass staff has a consistent chordal accompaniment. Dynamic: *mp*.
- System 7:** Treble staff has a melodic line with some rests. Bass staff has a consistent chordal accompaniment. Dynamic: *p*.

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *mp* (mezzo-piano). The bass line consists of a series of chords. The system ends with a double bar line.

TRIO

The second system of the musical score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *mp* (mezzo-piano) and *dolce* (sweet). The bass line consists of a series of chords. The system ends with a double bar line.

The third system of the musical score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *mf* (mezzo-forte). The bass line consists of a series of chords. The system ends with a double bar line.

The fourth system of the musical score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *mp* (mezzo-piano). The bass line consists of a series of chords. The system ends with a double bar line.

The fifth system of the musical score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *mf* (mezzo-forte). The bass line consists of a series of chords. The system ends with a double bar line.

The sixth system of the musical score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *f* (forte). The bass line consists of a series of chords. The system ends with a double bar line.

The seventh system of the musical score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *f* (forte). The bass line consists of a series of chords. The system ends with a double bar line.

First system of musical notation. The treble staff contains a melodic line with a long slur over the first six measures. The bass staff contains a harmonic accompaniment with chords and eighth notes. The key signature is three flats (B-flat, E-flat, A-flat).

Second system of musical notation. The treble staff continues the melodic line with a slur. The bass staff continues the harmonic accompaniment. The key signature is three flats.

CODA

Third system of musical notation, marked with a piano (*p*) dynamic. The treble staff features a melodic line with triplet markings. The bass staff continues the harmonic accompaniment. The key signature is three flats.

Fourth system of musical notation, marked with a mezzo-piano (*mp*) dynamic. The treble staff features a melodic line. The bass staff continues the harmonic accompaniment. The key signature is three flats.

Fifth system of musical notation, marked with a piano (*p*) dynamic. The treble staff features a melodic line with triplet markings. The bass staff continues the harmonic accompaniment. The key signature is three flats.

Sixth system of musical notation, marked with a mezzo-piano (*mp*) dynamic. The treble staff features a melodic line. The bass staff continues the harmonic accompaniment. The key signature is three flats. The system includes a *rit.* (ritardando) marking and a *mf accel.* (mezzo-forte accelerando) marking.

Seventh system of musical notation, marked with a fortissimo (*fz*) dynamic. The treble staff features a melodic line with a slur. The bass staff continues the harmonic accompaniment. The key signature is three flats.

ASLEEP IN JESUS

Variations

M. W. BUTLER

INTRO.

Andante

ff marcato il basso

8

1 2 4 3 3

1 2 4 1 2 4 5

3

Red. p

8

rapido

Red.

2 2 4

1 2 2 4

1 2 2 4

1 2 2 4

THEME

Moderato

p religioso

Red.

Red.

Red.

Red.

Red.

Red.

VAR. I.

m dolce

Red.

5 3 2 3 1 4 2 1

5 3 2 3 1 4 2 1

VAR. II.

VAR. III.

Handwritten musical score for Variation III, featuring piano and forte dynamics, trills, and fingerings.

First System: Treble and Bass staves. Treble staff begins with a forte (*f*) dynamic and a trill. Fingerings 5, 4, 2, 1 are indicated for the right hand (R.H.). The bass staff has a forte (*f*) dynamic and a trill. Fingerings 1, 2, 4 are indicated for the left hand (L.H.).

Second System: Treble and Bass staves. Treble staff begins with a trill. Fingerings 5, 4, 2, 1 are indicated for the right hand (R.H.). The bass staff has a piano (*p*) dynamic and a trill. Fingerings 1, 2, 4 are indicated for the left hand (L.H.).

Third System: Treble and Bass staves. Treble staff begins with a trill. Fingerings 5, 4, 2, 1 are indicated for the right hand (R.H.). The bass staff has a piano (*p*) dynamic and a trill. Fingerings 1, 2, 4 are indicated for the left hand (L.H.).

Fourth System: Treble and Bass staves. Treble staff begins with a trill. Fingerings 5, 4, 2, 1 are indicated for the right hand (R.H.). The bass staff has a piano (*p*) dynamic and a trill. Fingerings 1, 2, 4 are indicated for the left hand (L.H.).

FINALE

Allegro

Handwritten musical score for the Finale, featuring piano dynamics and fingerings.

First System: Treble and Bass staves. Treble staff begins with a piano (*p*) dynamic and a trill. Fingerings 5, 3, 2, 1 are indicated for the right hand (R.H.). The bass staff has a piano (*p*) dynamic and a trill. Fingerings 1, 2, 4 are indicated for the left hand (L.H.).

Second System: Treble and Bass staves. Treble staff begins with a trill. Fingerings 5, 4, 3, 2, 1 are indicated for the right hand (R.H.). The bass staff has a piano (*p*) dynamic and a trill. Fingerings 1, 2, 4 are indicated for the left hand (L.H.).

Third System: Treble and Bass staves. Treble staff begins with a trill. Fingerings 5, 4, 3, 2, 1 are indicated for the right hand (R.H.). The bass staff has a piano (*p*) dynamic and a trill. Fingerings 1, 2, 4 are indicated for the left hand (L.H.).

Fourth System: Treble and Bass staves. Treble staff begins with a trill. Fingerings 5, 4, 3, 2, 1 are indicated for the right hand (R.H.). The bass staff has a piano (*p*) dynamic and a trill. Fingerings 1, 2, 4 are indicated for the left hand (L.H.).

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The music features a series of chords in the right hand, many of which are beamed together. Fingerings are indicated by numbers 1 through 5 above the notes. The left hand plays a steady accompaniment of eighth notes.

The second system continues the musical piece. It includes a dynamic marking of *f* (forte) and a *Red.* (ritardando) instruction. The right hand has more complex chordal textures with some triplets. The left hand continues with eighth-note accompaniment. There are asterisks (*) marking specific measures.

The third system shows further development of the musical themes. It includes another *Red.* marking and asterisks. The right hand maintains a pattern of chords with some melodic movement. The left hand's accompaniment remains consistent.

The fourth system includes a first ending bracket marked with an '8' over the final measure of the system. It contains multiple *Red.* and asterisk markings. The musical texture is dense with many beamed chords in the right hand.

The fifth system concludes the piece. It features a *ff* (fortissimo) dynamic marking and a *rapido* tempo instruction. The right hand has a final flourish of chords. The left hand ends with a few final notes. There are final asterisks and a double bar line.

To Mr. & Mrs. G. L. Green

CAPTIVATION

Moderato

Intermezzo - Two-Step

LEON E. SIMMONS

The first system of musical notation is in 2/4 time. The treble staff begins with a forte (*f*) dynamic and a series of eighth-note chords with accents. The bass staff has a piano (*p*) dynamic and features a triplet of eighth notes. The system concludes with a *rit.* (ritardando) marking.

The second system is marked *Allegretto*. It begins with a forte (*f*) *a tempo* marking. The treble staff contains eighth-note chords, while the bass staff has a steady eighth-note accompaniment. A repeat sign is present, followed by a *mf staccato* section.

The third system continues the piece with eighth-note chords in the treble and a consistent eighth-note bass line.

The fourth system maintains the eighth-note accompaniment in the bass and chordal texture in the treble.

The fifth system features a first ending (marked '1') with a forte (*f*) dynamic and a piano (*p*) dynamic. It concludes with a second ending (marked '2') consisting of eighth-note chords.



TRIO

The musical score is written for a piano trio, consisting of six systems of staves. Each system contains a treble staff and a bass staff, both in 2/4 time and featuring a key signature of one flat (B-flat). The notation includes various musical elements:

- System 1:** The treble staff begins with a *pp* (pianissimo) dynamic marking. It features a series of chords and moving lines, with articulation marks (>) above several notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes.
- System 2:** Continues the melodic and harmonic development, maintaining the *pp* dynamic. The treble staff has more complex phrasing with slurs and ties.
- System 3:** The treble staff shows a change in texture with more active eighth-note patterns. The bass staff continues its accompaniment role.
- System 4:** A significant dynamic shift occurs here, marked with a bold *f* (forte) in the bass staff. The treble staff features dense, sustained chords and complex textures.
- System 5:** The music remains at the *f* dynamic, with the treble staff playing a series of chords and the bass staff providing a rhythmic foundation.
- System 6:** The final system on the page, showing a return to more active eighth-note patterns in both staves, concluding with a final chord in the treble staff.

First system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes, some with accidentals (flats and sharps). The bass clef staff is empty. The dynamic marking *ff staccato* is written below the treble staff.

Second system of musical notation. The treble clef staff continues with eighth and sixteenth notes. The bass clef staff contains a series of eighth notes. The dynamic marking *p* is written below the treble staff. The tempo marking *a tempo* is written above the treble staff.

Third system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes. The bass clef staff contains a series of eighth notes. The dynamic marking *mf staccato* is written below the treble staff. The tempo marking *Moderato* is written above the treble staff.

Fourth system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes. The bass clef staff contains a series of eighth notes. The dynamic marking *mf staccato* is written below the treble staff.

Fifth system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes. The bass clef staff contains a series of eighth notes. The dynamic marking *mf staccato* is written below the treble staff.

Sixth system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes. The bass clef staff contains a series of eighth notes. The dynamic marking *f* is written below the treble staff.

SWEET BY AND BY MARCH

SECONDO

M. W. BUTLER

The musical score is written for piano in G major (one sharp) and common time. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system introduces a forte (*f*) dynamic. The third and fourth systems continue the melodic and harmonic development. The fifth system concludes with a fortissimo (*ff*) dynamic and a final cadence marked with a double bar line and repeat dots. Fingerings and articulation marks are indicated throughout the piece.

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SWEET BY AND BY MARCH

PRIMO

B.W. BUTLER

p

f

ff

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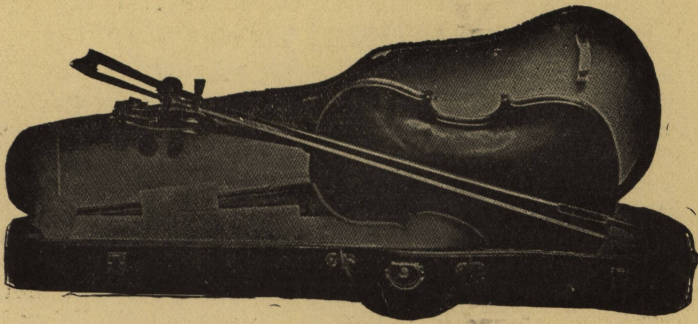
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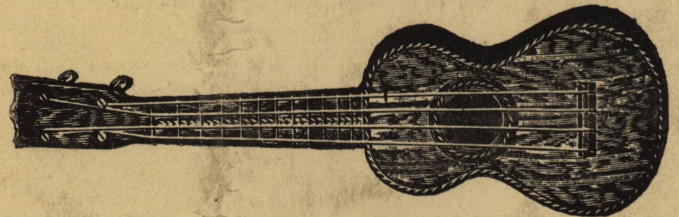
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